

# *bc potters*

July/August 2003

Volume 39 Number 7

## *Joanne Copp Vessels of Clay*

My earliest experience with clay was as a child making busts from riverbank clay while on a family camping trip to Grand Coulee Dam in Washington state. My mother regaled my siblings and me with tales of making clay horses and people to play with during her childhood on the Canadian prairies. We made similar creations, which we dried in the sun and carefully transported home. These treasures lived for years on our basement windowsill before finally succumbing to dampness.

Years later I studied art at the University of Victoria, where I explored a variety of art methods and media including sculpture with wood, fibreglass, metal and clay, as well as the two dimensional media such as painting, drawing, printmaking and photography.

After starting a family, I returned to my original passion with clay. I joined the Burnaby Potters Guild, and pursued my education further at Capilano College in the Ceramics Program. Although during this time I delved into all facets of ceramics from glaze chemistry with onerous amounts of test tiles, to throwing dinnerware, the more sculptural feel of handbuilding was really my interest. Experimentation was the order of the day and I spent many smoking out the Arts faculty with my kilns of organic burnables. Results, sometimes disastrous, only kindled my desire to continue.



**Joanne Copp** Tall sawdust fired vessel, 1994.  
H: 41.0 x W: 19.0 cm



**Joanne Copp** Sawdust fired vessel lined with 23.6kt antique gold, 2001. H: 26.0 x W: 33.3 cm

We eventually relocated to Roberts Creek on the Sunshine Coast, where my work continues to be handbuilt with coils, burnished and sawdust fired.

My pieces are vessel oriented and vary in shape and size from large and spherical, to tall silhouetted forms and delicately carved work. More recently, a Canada Council Grant enabled me to explore the effects of various metal leaf used in combination with clay. My current work is concerned with form evoking a sense of movement. The contrast between the dark outer surface of the vessel and the luminous leafed interior draws the eye to follow the rim of the piece and a rhythm emerges.

I am inspired and influenced by the West Coast landscape in which I live. Mountains rising out of the sea, the constant rhythms of the ocean shore, time worn pebbles, mists and winds are what I carry with me always.

*Joanne M. Copp*

*More information on pages 5 and 10*



# NWCF

## North-West Ceramics Foundation

The North-West Ceramics Foundation is pleased to present a series of exhibitions at the Gallery of BC Ceramics. The mission of the NWCF is to create and support educational initiatives in the ceramic arts. As part of this mandate the Foundation will on occasion sponsor ceramic exhibitions. This series will allow the NWCF to expand its activities in this area as well as support the Potters Guild of BC in its broader objectives.

The first show of this series features the work of Keith Rice-Jones, whose work is on display during the month of June. Keith's exhibition called *Primary Energy* continues to July 1. His new work is strongly architectural, using familiar pyramid forms with very unified surface treatments. Information about this exhibition is in the June issue of *bc potters*. This series continues with Maggie Kneer and Clive Tucker in July and Joanne Copp in August. Their exhibitions are featured on page 4 and 5.

Ron Vallis  
President  
NWCF

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### Holiday Studio Sales

**Submission Deadline October 8**

In the combined newsletter for November and December, there will be a special feature listing Guild members' studio sales.

To participate, send information about the sale including name(s), brief description of work, dates, opening hours, location and directions, and a contact telephone number and/or email address and/or website. Include one or two images with identification (name, title, date, media/technical information and dimensions).

Email information and images to <newsletter@bcpotters.com> or mail to the Guild office at 1359 Cartwright Street, Granville Island, Vancouver, BC, V6H 3R7

Address queries to email <newsletter@bcpotters.com> or contact anyone on the Communications Committee. See page 12 for details.

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**Newsletter Submission Deadline**  
is the 8th of the previous month.  
Send to Guild, address on page 16  
or <newsletter@bcpotters.com>

## Guild Directory

### August 1 deadline

Thank you to all of you who filled out the membership/directory information form which was an insert in your last newsletter.

If you haven't done it yet please take a few minutes to complete it and mail, fax or deliver it to the Gallery before August 1. Please don't forget the membership committee wants to put in your hands accurate and up to the minute information within the BC Potters Guild Directory but we need your help and support to make this happen.

In addition, we are still looking for people who can work on the membership committee. This is a great opportunity to get to know all the Guild members. If you can lend a hand please call Joan 604.435.9458 or email <joan\_conklin@hotmail.com>.

Joan Conklin

Membership Chair

## Made of Clay at Christmas

Well folks it's that time again. Planning for Made of Clay at Christmas is beginning.

I'm expecting applications to come in fast so please sign up early.

Exhibitors have expressed an opinion that they want presented work to have a certain standard in order to make Made of Clay a spectacular experience. To do this, we'll need to guarantee quality and originality. We would like to ask that all work be hand crafted by the artist and that basic ceramic flaws not be part of what is displayed. A detailed description of proposed standards is included with the application. This still leaves room for emerging artists as part of the charm of this show is to introduce new potters to the public and other potters.

We will be asking for good quality photographs of your work. The most important aspect is that they be in focus as they may be the photos that we use for the publicity.

After working alone for the last couple of years I've actually got a committee. Jinny Whitehead and Pia Sillem have been working with me. We could still use a few more. Please call me to discuss. I'd like to focus on a promotion that gets us on the printed page more. Please contribute articles that are any length, (150-? words) and on any topic. Raising awareness of what we do will benefit us both now and in the long run.

Another issue is the change of name. I've suggested changing the name from *Made of Clay at Christmas* to *Made of Clay for the Holidays*. All previous votes lean towards 'Holidays', but by a very small margin. I ask that presenters in this show check your choice of name on the application.

Here is my opinion.

Vancouver is a very international city and many different groups celebrate holidays around the year end. *Made of Clay at Christmas* suggests items of traditional Christmas giving. Bells, angels, stars etc. Most of the work that we do can be used to share food at any celebration and that we include all beliefs in our advertising.

Due to advertising deadlines, the date to change the name is September 15. We'll of course be accepting applications after that date if there are still spaces.

Thanks and hope you all enjoy your time in the studio this summer.

Jim Stamper

Made of Clay organizer

## President's Report

### Arigato

A Japanese man told me that he thought *arigato* was their most beautiful word and I can't think of any English equivalent that's more important than our *thank you*. Sometimes its quiet simplicity seems inadequate when wanting to acknowledge someone like Rachelle Chinnery who is stepping down and moving on to other things. The fact that the Board is looking for more than one person to cover her vacated activities must say something!

Rachelle has been involved with the Board for many years in various capacities, but found her special niche with the Communications Committee. With her drive and astounding energy she has helped transform the newsletter, entirely created our web page and answered a daily barrage of emails. Standing on special committees and participating in Guild events, Rachelle has seemed to be everywhere and, though we wish her all the best in her new endeavours, it will be a large hole to fill.

Rachelle will continue with her special project as guest editor for an edition of *Pottery Making Illustrated* for our 50<sup>th</sup> anniversary and we hope that she will continue to extend her generosity to the Guild with her formidable grant writing skills. Thank you Rachelle for all your time, energy and hard work towards keeping the Guild and the Gallery viable.

A public thank you, as well as my personal call, to all the members who have sent in their donations. Even a very small amount from a lot of people makes a significant contribution. (How about the change in your pocket for a week?) What it's really about is making a personal statement about how important you think the survival of the Guild is for all potters. For your commitment to our future, thank you.

Keith Rice-Jones

President



## Maggi Kneer and Clive Tucker

### *Serving It Right*

Gallery of BC Ceramics

July 3-August 4 Opening Night: July 3, 6:00-8:00PM

Take two Brits, separate them from their country, add clay to the mix, stir in a healthy portion of wit and a dash of attitude, and let stew until ultimate taste is achieved. Serves – the discerning.

In their show, *Serving It Right*, Maggi Kneer and Clive Tucker bring together their delight for food, the serving vessels that accompany this necessity of life, and accentuate that relationship to make the ordinary, extraordinary. Both hail from England, and both find themselves inextricably attached to the tradition of four o'clock tea and bound to food rituals of their nation. Rituals from a past, that perhaps in England have faded, but are nevertheless still strong and vibrant in their minds despite their long absence.

An important part of this relationship for Maggi Kneer is the choice of vessel to suit the food in question. She is influenced by the Japanese aesthetic of harmony between food and vessel; that the visual pleasure of food enhances the sensory pleasure of eating. In this body of work, she explores this relationship in its extremes. The choosing of a teacup becomes part of the morning ritual. Certain tea blends suit certain cups. Her breakfast papaya tastes richer on a luscious blue oval plate and the delicate green of watercress soup fits with a pale pink bowl revealing decals as the soup is drunk.

Kneer's work is a mixture of hand thrown and altered vessels, slab built platters, and in this show she introduces new slip cast designs. Kneer uses forms as a painter uses a canvas to decorate and embellish with sprigging, and both traditional and computer generated decals. Each piece can have up to eight different glazes, and the harmony of matt and shiny glazes, wood ash glazes, engobes are all deliberate colour combinations and enhance the piece as well as the serving of the food.

Kneer's use of excessive decoration is influenced by her love of art nouveau, Victoriana and Sevres porcelain. The work is both functional and decorative with a presence that contributes to the dining experience. Its over-the-top nature remains true to the

harmony between food and vessel, yet incorporates a British attitude and eccentricity.

Clive Tucker's work embodies similar principles with a healthy spoonful of wit. His work falls into three distinct categories: production, one-of-a-kind pottery, and sculpture. Some may think of him as mould man, but all elements of his work, in some fashion, blend whimsy and irony in an amusing way. Certainly his teapots, a combination of thrown functional ware and slip-cast moulds are his most recognizable work.



**Maggi Kneer** *The Ultimate Caesar Salad Bowl* 2003, multi-glazed and mid-fired stoneware with decals, 38.0 x 28.0 cm



**Clive Tucker** *Spaceship Teapot and Stand* 2003, white stoneware, Diameter: 28.0 cm, height: 31.0 cm



**Maggi Kneer** *Lidded Casserole* 2003, multi-glazed and mid-fired stoneware, 20.0 x 15.0 cm

**Joanne M. Copp**  
**Waves: Gilded Vessels**

Gallery of BC Ceramics

August 7-September 1 Opening Night - August 7, 6:00-8:00pm

*Serving It Right continued from previous page*

For Tucker the challenge is to continue to push the work's boundaries to create something fresh. His work in this exhibition reflects the forms and rituals from his past, but also incorporates recent West Coast influences. Among strangely shaped teapots, you'll find a spaceship dinner setting, vessels adorned with camels and a few wise men. The spaceship service has a place setting which, when stacked, form a flying saucer. The teapot lands in a man-made hollow to accommodate its gently curving base. Salt and pepper shakers cruise along in a sleek air car.

Tucker continues his exploration of exotic settings with his contrasting desert set. Camels and wise men support bowls and platters conjuring images of time and places forgotten. All is accomplished with a curious and playful sensibility.

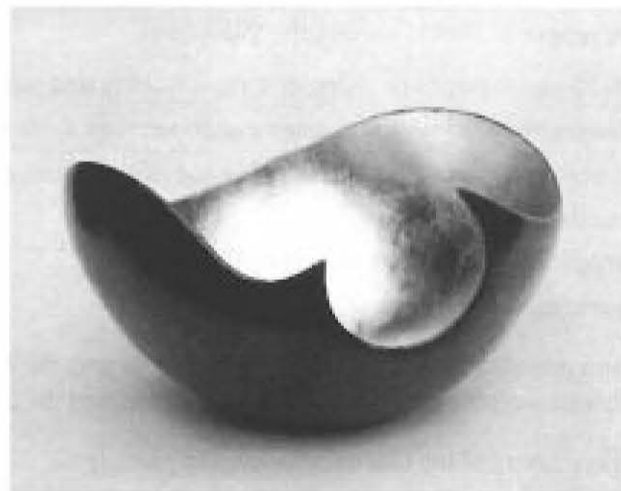
The result of *Serving It Right* is to delight the eye and imagination as it presents the viewer with a fanciful way in which to digest the ritual of breaking bread. For anyone who has experienced the culinary wonders of fish and chips in newspaper, served with a pickled onion or survived on a diet of school dinners, you will appreciate the feast set before you.

*Christine Conroy*

*Christine is a freelance writer living in Vancouver and has been published in Ceramics Monthly.*

*Waves...moving towards the coast, their destiny controlled by the winds that created them. Rachael Carson*

The work for this exhibit is a series of sawdust fired and gilded vessels, which explore the illusion of movement and rhythm, reminiscent of ocean waves. Each vessel is handbuilt using coils, shaped and smoothed with paddles and ribs. When the forms are complete and sufficiently dry to allow handling they are burnished or polished with a smooth stone. This compresses the surface and produces a soft sheen. After allowing the work to dry completely, a low temperature bisque is done in an electric kiln. A final firing takes place in a brick kiln filled with sawdust and organic materials in which the vessels have been immersed. The fire is lit and left to burn undisturbed; the vessels emerge dark and satiny, with random markings from the fire. Gild-



**Joanne Copp** *Seiche* 2003, sawdust fired vessel with 24kt gold interior. H: 24.0 x W: 42.0 cm

ing is done post firing with various shades of gold or palladium. The surface to be gilded is sanded and sealed with size and let to cure. When proper tack is reached the leaf is applied. Any remaining leaf is brushed off and if necessary a second layer is added.

The bowls gilded interiors induce a strong contrast to the exterior surface. Such a contrast draws the eye along the rim of the vessel, suggesting the constant motion of the eternal tides and rolling waves of the ocean. This motion is both delicate and forceful.

The resulting vessels are sensuous and elegant, reflecting a sense of harmony inspired by the natural world.

*Joanne M Copp*



**Joanne Copp** Sawdust fired vessel lined with 23.6kt gold, 2004. H: 20.0 x W: 27.0 cm

**Gillian McMillan**  
**Ornithikos**

Gallery of BC Ceramics

September 4-September 29 Opening Night September 4, 6:00-8:00PM

Using a splendid red earthenware clay and slips saturated with stains and applied with fat pointed Chinese paintbrushes, Gillian McMillan is known for her wheel thrown and altered shapes, and painterly surfaces. Recently birds have appeared amongst her jugs. The Greek word *ornithikos* means birdlike, and in this exhibition Gillian plays with the bird shape in both functional wares and wall pieces.

**Gillian McMillan** *Jugbird* 2002, earthenware with slips and terra sigillata, 25.4 x 15.2 cm



**Call for Submissions**  
Gallery of BC Ceramics  
Exhibition Proposals for 2004\*

*Deadline for 2004 proposals: September 30*

The proposal should include the following:

- 6-10 photographs or slides that show quality and range of work intended for exhibit
- biography/résumé and a statement about your work
- description of the work to be exhibited (the process, price range, and dimensions and number of pieces)
- proposed title of the show, and
- paragraph describing the exhibition.

If you are interested in submitting, please contact the Gallery of BC Ceramics for full information regarding Terms and Conditions and the application form.

All members of the Guild are invited to participate.

\*Please note that the exhibition space in 2004 will be relocated to the space to the left of the door when you walk into the Gallery from Cartwright Street.

**Gallery Committee**

Maggi Kneer      604.929.3206  
Jinny Whitehead      604.687.3590  
Sheila Morissette      604.926.3154

Celia Rice-Jones      604.522.8803  
Pia Sillem      604.736.0787



Interior View, Gallery of BC Ceramics

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## Techno Tip

### Alberta Slip and Ravenscrag Slip

by Tony Hansen

As most know, I am a big proponent of understanding the chemistry of glazes in order to get control of them. However there is a situation when it is quite practical to take a material blending approach. This is when you have a material that already has a chemistry typical of glazes and fires as almost a complete glaze by itself. In this circumstance you can simply add flux to melt it better; and opacifiers, colourants, and variegators to control the nature and colour of the glaze surface.

At Plainsman we have been working extensively on two materials and I thought you might like to know a little more about them.

#### Ravenscrag Slip

This material has been available for some years now and it is taking time to get it into the mind-space of potters and companies generally occupied with textbook recipes. It is not typical of any other material currently out there so this is likely part of the reason. Its claim-to-fame is mainly two fold:

- It is possible to use it 100% to create a silky to glossy glaze at cone 10 because it contains all the feldspar, silica and clay needed and these are supplied in majority from the natural clay.
- It imparts beautiful working properties to the glaze slurry; it suspends it and improves evenness of application, drying speed, reduces shrinkage and enables multi-layering (many of the most beautiful art glaze effects can be achieved by layering one glaze over another).

We have registered a website at [www.ravenscrag.com](http://www.ravenscrag.com) and Kat Valenzuela from the lab at Plainsman has been authoring it. She has been doing a lot of very interesting glaze formulation work in the past year and the recipes and comments are recorded on the site. In addition to some of the nice multi-layer effects, you will find one glaze in particular, a blue cone 6, to be quite stunning. I think it is a worthy successor to floating blue because it lacks its persnickety nature. If you want

to dabble in developing your own glazes, this is a great place to start.

What's exciting is that Ravenscrag is at home in high, medium and low fire glazes. At high temperature it can be used as-is with additions of colour, opacifier, etc to create glossy and matte glazes. At middle temperature, 20-30% frit seems to work well. At low temperature 50-60% is needed. Frit 3195 at low fire produces a very attractive silky matte surface having a nature that is much more lively than the typical toilet-bowl type low fire glaze we are used to.

We have made a change in the Ravenscrag recipe starting with mix number 4288 from May 2002. It now has 10% added calcium carbonate to make it melt better. If you have a material with a code number whose first four digits are lower than this, add 10% whiting to get the same results as on the website.

#### Alberta Slip

We have made this material for many years as a substitute for Albany Slip and it is established in the market place across North America. You can use it at 100% to create a chocolate brown glossy glaze at cone 10 (but there is a problem with doing this, as we shall see in a moment). Many Albany glazes are based on the addition of an active flux that increases melt fluidity so much that greenish and yellowish crystals grow on cooling to completely change the character of the surface. Many black glazes are also based on Alberta Slip, since it already contains lots of iron you only need to add a little more and some extra cobalt or manganese.

Lately we have done a number of production tests to develop a different version of this material. The major problem is that it is more much plastic than the silty Albany and glazes containing high proportions shrink excessively during drying and thus tend to crack. In fact is impossible to use Alberta Slip at 100% without calcining part of it for this reason. In version II we have replaced one of the plastic ingredients with the main silty Saskatchewan clay

in Ravenscrag Slip. We have also fine-tuned the mix a little to better match the chemistry of Albany. The result is a new Alberta Slip II that is great to work with. It has very close to the same melt fluidity and will likely be a one-for-one substitute (although we may put in a little more iron). However the real bonus is that version II can be used 100% to create a slurry that is a joy to work with and does not shrink and crack during drying (unless it is very thick). It fires as a deep almost Tenmoku glaze at cone 10. The variegation and character of the surface is actually quite stunning in reduction. I am going to use this as the glaze for a line of Medalta bean crock reproductions I want to make (Albany was the glaze likely used on the originals).

The plasticity of Alberta Slip I (which will continue to be available) is good where smaller amounts are used since it can assume the burden of suspending the glaze. However this new material really shines when it makes up the majority of the glaze.

In the Plainsman Studio we are having such good success that Kat and I are using less and less non-Ravenscrag non-Alberta Slip recipes all the time. In a few years I would not be surprised to see them completely take over the studio.

If you would like a sample of either of these materials, please let our dealers know so they can have them in stock for you. More information is available by visiting [www.ceramicmaterials.com](http://www.ceramicmaterials.com) and search for Alberta or Ravenscrag. These will also have links to other pertinent pages at Plainsman Clays website and others.

*Tony Hansen Digitalfire Corp.*

*Techno Tip is generously sponsored by Plainsman Clays Limited in Medicine Hat, Alberta, and its affiliates in British Columbia, Greenbarn Potters Supply Limited and Vancouver Island Potters Supply.*

## GST and PST Choices for Artists – To Register or Not

by Robert McMurray

Emerging artists often wrestle with the question of whether or not to register for either or both of these sales taxes. There are times when this is not an option and there are other times when it is an option, but it may be to your advantage to register.

For PST (Provincial Sales Tax), it is not an option if you make taxable sales. For GST (Goods and Services Tax) there is a small business exemption if your total sales in the year are less than \$30,000 in which case registration is optional. At the point in time when your aggregate sales in any twelve month period reach \$30,000 you must register for GST.

Once you are registered you must charge PST on all sales other than those to resellers (e.g., galleries – you should get their PST number before exempting them from tax) or those that are shipped directly out of province and GST on all sales other than those shipped directly out of Canada. This sounds like a lot of work, but it's not as bad as it sounds and there are some offsetting advantages.

Under PST, if most of your sales are through resellers, you will not have to collect PST but you will be able to buy the components (e.g., ground or support, ground cover, pigments and painting materials, varnish and framing)\* that go directly into the finished product free of PST by giving the supplier your PST number. Over time this can represent a considerable saving. If you make any sales directly to the end buyer, you will have to collect the PST or absorb it in your price. But this should not present a problem since most buyers are accustomed to paying this sales tax.

Under GST, all sales except those exported directly from Canada are taxable so you would have to advise your customers and galleries of your GST number and collect GST on revenues. This represents funds coming in that you would not receive if you weren't registered for GST. The gallery or business buyer gets to claim back any GST that they have paid so it is neutral to them. However, you will now be able to claim a rebate for all the GST you pay on your business expenses and this can add up very quickly. When you file your

GST return (suggest quarterly) you deduct the GST paid from the GST collected and if the balance is a positive amount you send in a cheque with your return, but if it is a negative amount you file the report and await a refund cheque. Remember that the GST collected is money that you would not have received if you had not registered and you offset the GST paid against this. Generally, if your expenses exceed your revenues you should get a GST refund for that period which, when added to the GST collected, makes the exercise worthwhile.

The main objection to registering for either tax is the requirement to keep records. If you are already keeping records for filing your income tax return you need only add three other line items; PST collected, GST collected and GST paid.

The two taxes combined come to 14.5% and that is a fair saving if you can get it.

There is also an opportunity to apply for a rebate on inventory items that have already been taxed prior to the time of registering. The other side of this benefit is the possibility of paying the sales taxes on any inventory remaining at the time, if ever, that you may cease being a registrant.

To register for PST phone 250.387.0656 in Victoria or 604.660.4524 in Vancouver.

To register for GST phone 604.669.2990, toll free at 1.800.959-5525 or online at [www.ecra-adrc.gc.ca](http://www.ecra-adrc.gc.ca)

[\*For potters this means most supplies.]

*Robert H. McMurray, FCA (Fellow, Chartered Accountant), AFCA (signature member of the Federation of Canadian Artists) is the senior partner in the firm of McMurray, Roberts, Heming & Wyborn in Surrey, BC, and a painter/artist. He is the immediate Past President of the Federation of Canadian Artists. Art and artists are focus interests for him and he has approximately 80 artists as clients. These include painters, sculptors, writers, musicians, etc. (predominantly painters, both well established and emerging). For more information: 604.576.9121, fax 604.576.2890 and email <[mcmurray@telus.net](mailto:mcmurray@telus.net)>.*

### Questions?

If you have questions about taxes or other financial concerns relating to your creative work and production, please submit them to the newsletter <[newsletter@bcpotters.com](mailto:newsletter@bcpotters.com)>.

Look for future articles about financial matters in the next issue: suggestions about how to deal with requests for donations from charities and how this can have an impact on your income taxes, plus another article about a recent court decision that defines 'a reasonable anticipation of profit' and how that can affect your income taxes.

### Summer Pottery Workshop

with

Pat Webber

on

Salt Spring Island

August 6-15, 2003

**August 6-9: Forming**  
wheel throwing, handbuilding  
9:30am to 3:30pm

**August 12-15: Glazing and Firing**  
high fire reduction, raku  
9:30am to 3:30pm

**Total Cost \$600**

includes clay, glazes, firing  
gourmet lunches provided

**For Information  
and  
Registration**

**Pat Webber**  
425 Stewart Road  
Salt Spring Island  
V8K 1Y6  
250 537-8871  
[jwebber@saltspring.com](mailto:jwebber@saltspring.com)



## Handmade Tableware Workshop

**October 25 and 26 at the Shadbolt  
Centre for the Arts, 6450 Deer  
Lake Ave, Burnaby**

During this two day workshop, Katrina will demonstrate her handbuilding techniques and use of plaster press moulds to create pottery forms. Surface and decoration will also be integrated in the workshop discussions and demonstrations. Katrina will make several plaster moulds and construct tableware including a teapot and cup and saucer.

Katrina Chaytor lives in Calgary and is a full time faculty member in Ceramics at the Alberta College of Art and Design. Katrina received her BFA from the Nova Scotia College of Art and Design, followed by completion of her MFA at Alfred University, New York. Katrina also keeps a ceramic practice and is just completing a small, but well lit cozy studio in the backyard of her home.

**Early bird price** \$74.90 (incl. GST), \$64.90 for all active members of the Potters Guild of BC, plus special discount for full-time students.

After September 30, \$85.60, and \$74.90 for all Potters Guild of BC members.

**Registration:** 605.291.6864

## Artist Statement

I was born and raised in St. John's, Newfoundland and it was there my creative interests were nurtured by my beloved grandmother who made a living from her colourful quilts and hand-hooked rugs. She instilled in me a passion for craft; beauty and use combined.

My functional pots embrace the concept of function and challenge of 'use'. Each pot is unique as I explore the relationship of working volume and an animated decorative stance; weaving visual entertainment through construction, surface and colour and the capacity to contain and serve.

I have long been interested in the language of ornament and decoration's active role to entertain and inform. The dominant dynamics of shapes and space within my ceramic pots are often heightened with colour, surface treatment and decorative motifs.

Imagery, patterning and texture accentuate an organic form or embellish a pot. The natural world is a source of ideas for form and surface as is the language of ornament with its wealth of shapes and imagery derived from nature; a vermiculated pattern is a stylization of burrowing worms, cross hatch brushwork references basketry.

*Katrina Chaytor*



**Katrina Chaytor Teapot with Trivet** 2002, cone 6, stain, glazes and lustre, (teapot: 20.3 x 15.2 x 15.2 cm)

It's hard to believe, but planning is already underway for the third biennial Canadian Clay Symposium next March 20 at the Shadbolt Centre for the Arts. Much time and effort has been spent trying to obtain grant money to expand the Symposium to two days. Even if we don't obtain any extra funding, we hope to have an opening on the Friday evening. We will continue to have the unique Roadshow. It is so great because all of you bring such great pieces. Plus we will have the Mug Wall fundraiser for the North-West Ceramic Foundation (NWCF); so plan to bring mug(s) and buy a mug. The NWCF sponsors the keynote speaker for the Symposium and provides educational funding assistance to support British Columbian ceramic artists throughout the year.

Free admission can be won for the third biennial by submitting a topic idea. If your idea is chosen you will attend the next conference free! If you have an idea that really interests you, let us know; we'd like your input. This conference is meant to provide opportunities for learning that interest and challenge us all. If you have special ideas, contact us and we'll try to do our best to include them. Please contact Sharon Reay at 604.205.3012 with your suggestions. Also if you have any specific catering ideas for lunch please be sure to let us know.

We have some presenters confirmed, including Linda Christianson, a wood-fire potter from Minnesota. In the week prior, she will lead a wood firing at the Shadbolt Centre for the Arts and the kiln will be opened during the symposium. Registration is limited for this special workshop. Participation is on a first come first serve basis and registration available the same day as the Symposium registration begins. Our keynote speaker is Paul Greenhalgh, Dean of the Nova Scotia College of Art and Design (NSCAD). Paul is a brilliant speaker and his recent book **Perspectives in Craft** is very supportive of fine craft. Another presenter from NSCAD is Walter Ostrom who will enlighten and entertain us. We'll keep you posted as the Symposium develops. Stay tuned!

*Cathi Jefferson*  
604.929.9175

**Joanne Copp**  
**Reflections on My Mother, a Potter**  
by Alicia Jinkerson

My mother, Joanne Copp, creates clay vessels with surfaces that are smooth and visually rich. Her pieces have a graceful presence around our often boisterous household. Her forms are simple, yet elegant. They are reminders not only of what my mother is, but what she does. My mother revels in and excels as a potter. Over the years I have observed the process of mother making works. Living with this through my formative years, I understand that so much of ceramic art is a process rather than a product. The consumer greets the product, but the creator has spent hours perfecting each piece.

When I was a child, I was very lucky to have a mother who greeted my siblings and me after school with a snack at the kitchen table. After my mother became serious about pottery, we came home to a table covered with clay and an assortment of tools. Slabs of cool

moist clay lay against the surface of a canvas board as my mother vigorously kneaded the clay or worked it with her fingers. She still listened attentively to our



Joanne Copp's son (now 16) with unfired vessel, 1991. H: 26.0 x W: 46.0 cm

daily stories as she wiped her hands across her black apron or gave a needed hug. It was then that I began to associate the smell of sawdust fire with my mother. As her

hair brushed my cheek, pungent smells of wood smoke filled my nostrils.

Later, when we moved to the coast just north of Gibsons, my mother finally had her own studio detached from the house. As teens we didn't mind and became used to walking out to the studio or just called out to her. My mother made this space uniquely hers. On a cold day, the studio seems particularly cozy and inviting with a warm glow radiating from the large windows. I often saw mother working over a vessel, shaping it with hands slicked in mud, her eyebrows were furrowed in concentration and a stray hair fell from a head scarf.

It is my mother who gave us a sense of the power and passion of art. For this, we are glad and will always remember watching her create and experiment in clay.

*Alicia Jinkerson is Joanne Copp's daughter.*

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**See website for  
excursion details!**

**Information and Registration**

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Saltpring Island, BC  
V8K 2L8

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604.270.4244**

# KELOWNA CLAY FESTIVAL

Okanagan University College, North Campus

**August 22 & 23, 2003**

**Demonstrations by Regional  
& International Clay Artists:**

**Randy Brodnax** (USA) Back by popular demand! This time Randy will build a cone 10 wood fire and raku kiln. In addition he will throw and demonstrate some new surface decoration techniques that he has developed since his last visit.  
[www.illyfish.com/brodnax](http://www.illyfish.com/brodnax)

**Cathy Jefferson** (Can) Throwing and altering salt glaze wares. [www.cathyjefferson.com](http://www.cathyjefferson.com)

**David Roberts** (Britain) Hand building, decorating and raku firing. [www.janroberts.clara.net/](http://www.janroberts.clara.net/)

**Les Manning** (Can) Throwing & altering stoneware & porcelain mix

**Don Ellis** (USA) Throwing, raku and copper matte glaze techniques

**Marcia Selsor** (USA) Architectural ceramics, decorating with latex resist

**August 24**

**Play in the Mud Fun Day** with demonstrations & hands-on mini workshops given by local clay artists, including making an oxy-probe.  
A free community event. Bring the kids!

**Exhibition & Sale of Presenters' Works**



Festival and workshops sponsored by

**The Okanagan Potters Association**

with the generous support of Greenbarn Potters Supply Ltd.  
and 101 Silk FM

Accommodation available at the college  
**For information & registration**

Kelowna Clay Festival  
Glenmore PO Box 30025  
Kelowna, BC V1V 2M4

Tel: (250) 762-5837 FAX: (250) 868-3240

email: [kelownaclayfestival@hotmail.com](mailto:kelownaclayfestival@hotmail.com)  
[www.bobhamm-art.com/clayfest](http://www.bobhamm-art.com/clayfest)

## Mugs Needed for Kelowna Clay Festival 2003

The folks at the Kelowna Clay Festival have kindly agreed to host a Mug Wall for the North-West Ceramics Foundation. Cathi Jefferson and Darrel Hancock have come forward to take mugs to Kelowna and help sell them.

Now we'd like to ask all you potters, who have some extra mugs in the studio, to donate a mug or two to this fine fundraiser. All proceeds from the Mug Wall go to the Maureen Wright Scholarship, which funds BC resident potters. For further information see [www.bcpotters.com](http://www.bcpotters.com) <<http://www.bcpotters.com/>> and click on the North-West Ceramics Foundation link on the home page.

I will be collecting mugs after July 1 and can be contacted for pick-up at 604.874.8518 or by email at <[rachellechinnery@shaw.ca](mailto:rachellechinnery@shaw.ca)>

Have a great summer!  
*Rachelle Chinnery*

*In 2001 The Okanagan Potters Association formed The Kelowna Clay Festival, a non-profit venture, run by volunteers under the dream and direction of Rosemarie Greedy. Financial grants were received, top professional clay artists were brought in to present their unique styles and a new biennial event was successfully established.*

*The Kelowna Clay Festival is about celebrating clay and its various manifestations. Our purpose is to improve public awareness of clay arts, bring cultural activities into the lives of everyone and to provide an educational forum for new and existing clay artists.*

*This year, along with five other ceramic artists David Roberts, will be demonstrating his skills at the Festival. For the past two decades he has devoted himself to the making of high quality, contemporary, large, coil built Raku-fired vessels. He has established himself as a leading international practitioner of Raku ceramics.*



## Recognition of Ceramics



Walter Ostrom Tureen 1983

If there is an illusion that ceramists and their work are not recognized, see the recent issue of **Nuvo**. Aaron Milrad, a lawyer, collector and consultant to major galleries, museums, other collectors and artists, has written an article, *Treasure for Pleasure: one can appreciate art but art can appreciate as well*. Accompanying the text are illustrations in lush colour, and they are all pottery. Works shown are

created by Jun Kaneko, Babs Haenen, Walter Ostrom, John Gill, Bruce Cochrane, Warren Mackenzie and Barbara Tipton.



Bruce Cochrane Teapot c.1994

For the complete article and many images, see **NUVO**, Summer 2003, Pasquale Cusano Publisher: Vancouver, BC, pp. 68-72.



*From the Oven and Kiln, the North-West Ceramics Foundation fundraising dinner, April 29, 2003*



# CLAY DAY

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## Book Review

by Rachelle Chinnery

*Sex Pots: Eroticism in Ceramics*

by Paul Mathieu

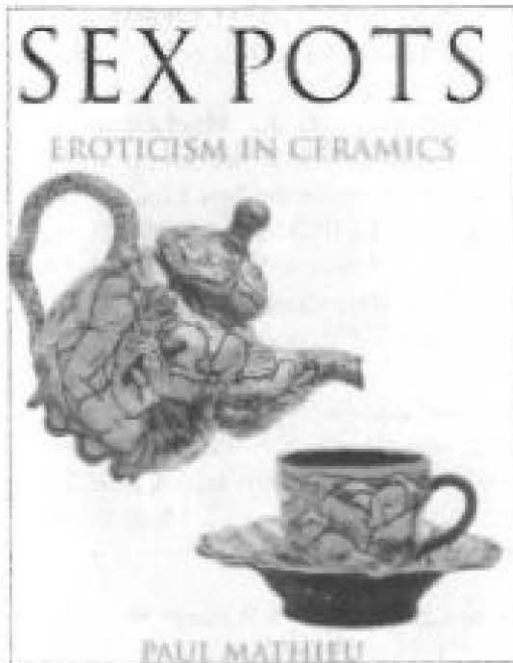
A&C Black Publishers LTD, England &

Rutgers University Press USA, 2003

ISBN 0-8135-3293-0 Hardcover, 224

pages

\$45US



This is a book whose author openly advises us not to “just look at the pictures!” With a title like *Sex Pots*, the temptation to avoid eye contact with the print and simply browse the libidinous pages is truly all he should expect – upon first contact. But there is much more between these covers than just full-page glossies.

Paul Mathieu is a fervent advocate for ceramics and their social import. At the 2002 Canadian Clay Symposium, his slide presentation entitled *Erotic Ceramics* previewed this recently published book. In *Sex Pots: Eroticism in Ceramics*, Mathieu writes in the same voice with which he spoke. Written in the first person, this book is passionate and humorous as well as bitingly critical.

Reaching back into the history of erotic ceramics, chapter one, *Making Histories*, presents the pre-Columbian ceramics of Peru. It is a fascinating read that explores not only the prevalent sexual themes of the culture's ceramics, but also the theories behind their use and significance. One illustration from the Moche culture is of a

‘Day of the Dead’ myth depicting a heterosexual anal penetration ritual. Mathieu cites archaeologist Anne-Marie Hocquenghem, and writes that

“...her interpretation suggests that there was a special time of the year, within the natural cycle of growth and regeneration, planting and harvesting, in the life and death of plants and nature, when for a period of time, the dead were believed to come back to life and resurface to share the space of the living. During that special time/.../, the natural order was reversed and all activities had to be reversed likewise, particularly all sexual activities. Only anal intercourse was permitted. This ritual prescription was essential for the natural order to be restored and for the dead to return to the underworld.”<sup>1</sup>

Not only are these clay objects wonderful works of art, but they also have astounding social significance unparalleled in any other culture. And with examples like this, we see with painful and overt clarity that in our own society, the ritual importance of ceramic objects exists only in the realm of the makers. There is significant discussion in this book about the connection between the demise of craft and the demise of ritual in our current culture. Mathieu discusses this topic throughout the book drawing on the writings of philosophers, archeologists and anthropologists to illustrate his views, using the ceramic medium, specifically ceramics with an erotic theme, as a direct reflection of the collective, human social psyche.

“The material itself,” Mathieu writes, “is overflowing with characteristics shared with sexuality and sexual practices. The transformation of the material and the processes used therein all imply countless sexual analogies and connotations./.../Beyond these connections, ceramic objects and human bodies remain basically interchangeable at the metaphorical level, but also through semantic analogies within

forms and parts. Pottery forms are representations, abstractly, of human bodies.”<sup>2</sup>

One of the most important aspects of this book is that Mathieu directly addresses the rift between humanity and the sense of touch. By presenting the metaphor of the pot and the human body; he addresses the distancing of humans from their physical selves. In a society of individuals so dissociated from their own bodies, so disdainful of the tactile sense, it is no wonder ceramics, and in fact all craft, is perceived as an insignificant and outmoded form of creative expression – particularly in the erotic realm.

According to Mathieu, scholars, historians and academics writing on the subject of eroticism have all but fully ignored the ceramic arts. Referencing this neglect, he confesses in the Forward entitled ‘The Invisible Practice’, “I wish I did not have to write this book, that there was no real need for it.” But given the pandemic of sensual withdrawal our society finds itself in, a publication like this truly is needed.

And given that a book is only ever just a visual representation – pictures of actual objects – and a transmission of words in print, it may just be safe enough to approach without real commitment. Then once the reader is seduced and reintroduced to the concept of the joy of touch, they may venture out to explore craft in its myriad sensual forms.

Endnotes:

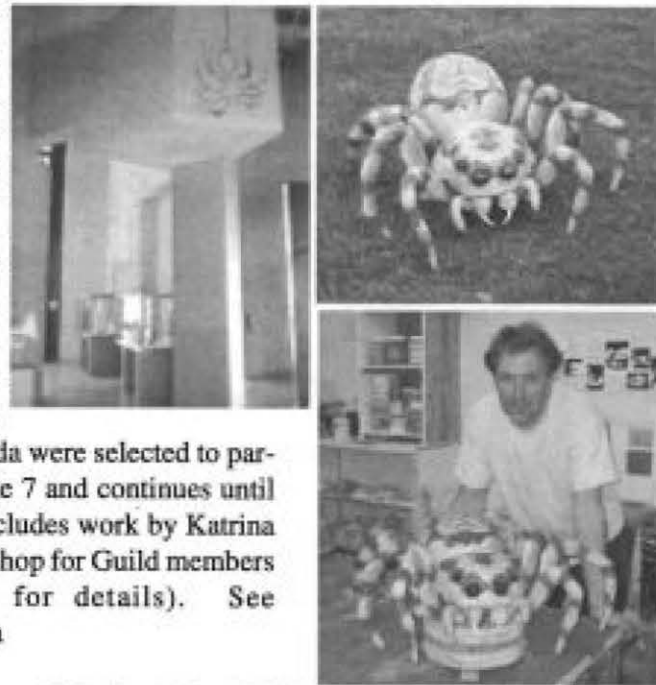
<sup>1</sup> P.27

<sup>2</sup> p. 214

## ClayLines

### News from and about Members

Four Guild members, **Mary Fox, Charmian Johnson, Sally Michener and Clive Tucker**, were selected for the *Genius Loci* exhibition at the Canadian Clay and Glass Gallery in Waterloo. In celebrating the unique architecture of the gallery, the mandate from the curator was simple, "nothing on the floor and nothing on plinths." Forty-four clay and glass artists from across Canada were selected to participate. Exhibition began June 7 and continues until August 31. Exhibition also includes work by Katrina Chaytor who is giving a workshop for Guild members in October (see page 9 for details). See <http://canadianclayandglass.ca>



Upper left: A proposal sketch of *Don't Look Up* in place at Canadian Clay and Glass Gallery, Waterloo, Ontario

Upper right: *Don't Look Up* before placed in exhibition.

Lower right: **Clive Tucker** and *Don't Look Up* April 2003, thrown and handbuilt clay stoneware fired to cone 6 in oxidation, steel bolts and cable. Clive says, "there's always something hanging over your head these days/ its easy to believe we live in a time of paranoia."

**Tozan** in Nanaimo on Vancouver Island had their AGM, Saturday June 7. Beginning June 10 on Tuesdays and Sundays, there are work party meetings at the kiln, 6:00PM. Gari <whelon@island.net>

**John Cloutier** is instructing a two day Raku workshop, Saturday and Sunday, June 21 and 22, 10:00AM-4:00PM at the Shadbolt Centre for the Arts, 604.291.6864.

**Linda Doherty and Jay MacLennan** are giving a Wood/Soda workshop at the Shadbolt Centre for the Arts. Loading Saturday, July 12 10:00AM-4:00PM. Firing July 18, 10:00AM-Saturday July 19, 10:00PM. Unloading, Wednesday, July 23, 1:00-4:00PM. 604.291.6864.

**Masoud Zadeh** is giving 5-day pottery workshops (coil building/burnishing/smoke firing) on Hornby Island, June 25 - 29, July 23-27, August 13-17, and September 10-14.

**John Chalke** gives a Western Woodfire 7-day intensive workshop in the Rocky Mountains Foothills, Alberta. Fire a 3-chamber Japanese climbing kiln. August 2-9. Information: <johnchalke@telus.net>

**Clive Tucker** showed in *Perspectives on Change, Artropolis 2003* exhibition, May 16-June 8, at the CBC building, 700 Hamilton Street, Vancouver.



**Clive Tucker** *Beetlemania* April 2003  
Top: big oil gusher: handbuilt and slipcast stoneware and glaze multifired, metal pins, approx. 91.5 x 55.9 x 55.9 cm. Bottom: valve oozing cars: thrown and slipcast stoneware, glaze, multifired, wood and metal bolts, approx. 76.2 x 61.0 x 45.7 cm

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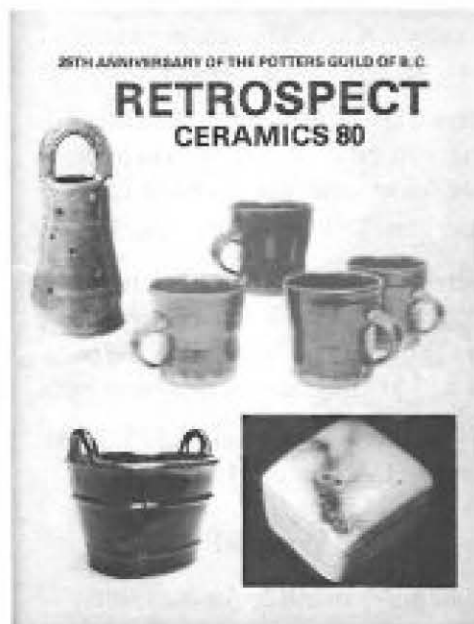
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## The Potters Guild of BC A Look Back

*The following is an article from the 25th Anniversary of the Potters Guild of BC Retrospect Ceramics 80 publication.*



### From the Beginning

In the fall of 1954, a group of BC potters gathered together to discuss the idea of forming a guild. The instigator of these was Olea Davis, an internationally known BC potter and sculptor. Her friend and fellow potter, Hilda Ross, encouraged and worked with Olea. Olea and Hilda had recognized the need for a society in which those in the ceramic arts could work together to promote the development of their craft. The Potters Guild of BC was formed, and held its first official meeting in February, 1955, at which elections were held. Olea Davis became the first president; Stan Clarke, Vice-President; Avery Huyghe, Secretary; Marianne McRae, Treasurer. The new guild decided that their aims would be: to improve the availability of equipment, materials and clays in BC; to promote excellence; to foster artistic and educational activities within the society, and within the community.

David Lambert, Stan and Jean Clarke, and Ruth Meechan all held executive positions at various times, and were instrumental in the early years in that they persistently searched out materials and equipment and

became suppliers. Potters in BC finally had "tools of their trade" locally available.

In the formation of a guild, knowledge and experience were more easily pooled and shared, and in their active drive toward growth, the guild members began organizing many educational activities, both in Vancouver and in the smaller communities. They sponsored workshops and often collaborated with the U.B.C. ceramic department or the Vancouver School of Art to bring well known potters to town to teach extended workshops and summer classes. As the Guild executives encouraged the growing interest, put on sales and exhibitions, the impetus spread, and some pottery schools (for instance, the Ross-Huyghe School of Pottery) opened their doors. Education in ceramics became more attainable. Gradually BC potters began exhibiting nationally, then internationally. More galleries began displaying ceramic work, and the public was becoming aware of the field of ceramics in general, and of its own BC potters in particular.

For the past 13 years, the Guild has organized its Hycroft Sale, an annual November event that is popular with the pottery-buying public; is the Guild's main fundraiser; and is a successful sales outlet for many BC potters. Another annual event is the ceramics Exhibition. Alternately invitational and juried shows, these exhibitions help to encourage the public's awareness of excellence, and are a showcase for the work of some of BC's foremost potters.

A later development has been the Travelling Workshop programme which has been very successful. The intent of this programme is to extend the opportunities for growth in our craft to the outlying districts, where pottery instruction is not as easily available as it is in the larger cities.

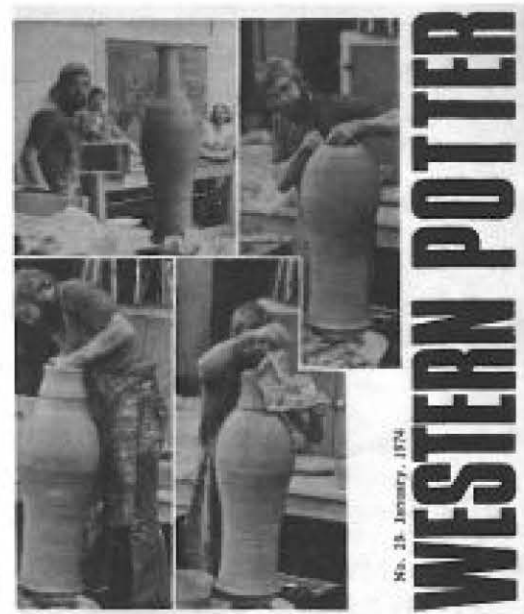
So... the discussions of the original Guild members did begin a viable Society. Through the efforts of countless volunteers over the past 25 years, many of the original needs have been met. (It would be grand to have space here for a long, complete list of names!) Al-

though in 1980 the immediate needs may have changed, the basic, long-term aims of the Potters' Guild of BC remain the same. To further those aims, a new Grants programme was set up in 1977. Under the guidance of President Jean Fahrni, the programme is arranged to consist of 8 Olea Davis Incentive Awards, and 8 David Lambert Incentive Awards. These are presented each spring to serious ceramics students in 8 BC colleges. As well as these, one award is given each year to a Guild member who has made a significant contribution to the growth and development of ceramics in BC. This award is called the "Olea Davis Special Award" in honour of a fine potter and teacher, the founder of the Potters Guild of BC.

As we celebrate this anniversary and look back over the past 25 years, we can hope that the next 25 years may be as full of activity and growth.

Barbara Barron  
Vice-president  
Potters Guild of BC

*Sharon Matsubara is the Board member who will be organizing the Fiftieth Anniversary activities. Share your ideas by contacting her at 604.688.2245 or <potteryinnovations@hotmail.com>.*



## Gallery of BC Ceramics

**Tamara Ruge** Gallery Manager  
604.669.5645 or  
<galleryofbcceramics@bcpotters.com>

### July/August Gallery Hours

Hours change to 10:00AM-6:00PM

### New Gallery Telephone

604.669.3606

## Communications Committee

**Rachelle Chinnery**, *Chair*, 604.874.8518  
<newsletter@bcpotters.com>

**Gillian McMillan** 604.937.7696  
<mcmillan@sfu.ca>

**Letia Richardson**, *editor*, 604.922.3306  
<lrichard@telus.net>

*Special thanks to Rona Hatherall,  
Carole Matecha, Marie Smith,  
Lewis Kennett, and Billy Wittman  
who make certain the newsletter is  
mailed.*

## Questions

If you have a general question about the Guild and its activities, call 604.669.5645 and leave a message or email <bcpottersguild@bcpotters.com>

## Membership

### Renewals

- by Visa, cheque or cash in person at the Gallery of BC Ceramics or
- by Visa, cheque and mail to the Guild office; mark the envelope and cheque with 'Membership Renewal'.

### New Membership

Use the two methods above. If you submit by mail, mark the envelope 'New Membership.'

### Questions

**Ronna Ander** 604.921.7550 or  
<membership@bcpotters.com>

## News for Members

### Type of Membership and Fees

Individual	\$50.00
Student (full time)	\$25.00
Senior (over 65)	\$30.00
Family Studio (2 max.)	\$70.00
Institution or Group	\$100.00
Corporation	\$100.00

## For Sale

**ESTRIN 10 cube foot kiln**, cone 10 hardly used with sitter and timer, stilts and some kiln shelves. \$1500 or best offer. **Updraft propane kiln with kiln shelves**. \$1000. Contact Sue Griesse 604.731.0211 or email <suegriesse@hotmail.com>.

**Electric Shimpo wheel**, new from Greenbarn nine years ago, used only 12 times, \$1300. Sharon 604.929.4823

**Estrin Clay Mixer** mixes 110 pounds dry. Estimated value \$3,500; open to offers or trade for electric wheel and/or clay extruder plus. 250-381-6968, Victoria, BC

**Electric kiln McLennan**, 7.5 cu.ft., height 35", good to cone 8 (never used above cone 1), \$800 including shelves and posts. 604.255.8173 <janewilliams@telus.net>

**Two Estrin kickwheels** \$75 OBO. Charlotte Lightburn 604.257.8130

## Wanted

A **computer monitor** for the Gallery of BC Ceramics. Tamara at 604-669-3606 or <galleryofbcceramics@bcpotters.com>.

Used **kick wheel** in good condition. Prisca 604.264.1412

Good quality secondhand **gas burners** for SM Catenary arch kiln. Keith or Carole 604.886.7345

## POTTERS GUILD OF BC NEWSLETTER

ISSN #: 6319 812X

The Newsletter is published 10 times yearly as an information link for members.

**Submissions:** send articles, reviews, images, members news, letters and information by the second Wed of each month. Unclassified and articles may be edited for space.

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